

CARNEGIE

Magazine



NEARING HOME

December 1948

25 cents

"... all men ... have certain natural, inherent and inalienable rights, amongst which are the enjoying and defending life and liberty, acquiring, possessing and protecting property, and pursuing and obtaining happiness and safety."



Illustrative of the spirit that pervaded the country in 1776, these words are taken from Pennsylvania's first Constitution, a document of our American and Pennsylvania heritage.

The writing of a will is, in a sense, like the writing of a "constitution." A constitution is a document which provides fundamental principles of government; it gives to individuals both rights and responsibilities.

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CALENDAR OF EVENTS

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

MONDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS AND NEW YEAR'S DAY 2:00 TO 6:00 P.M.

CLOSED ON CHRISTMAS

CAFETERIA OPEN WEEKDAYS 12:00 M. TO 1:30 P.M., MONDAYS 6:00 TO 8:00 P.M.

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M. WEEKDAYS

SUNDAYS AND NEW YEAR'S DAY 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

CENTRAL LIBRARY AND BRANCHES CLOSED ON CHRISTMAS

CENTRAL LIBRARY AND BRANCHES CLOSE 6:00 P.M. CHRISTMAS EVE

Open to the public every day without charge

STEUBEN GLASS

WITH ORIGINAL ENGRAVING DRAWINGS

Engraving drawings by fifteen contemporary artists will be shown with a display of Steuben glass in Gallery E on the second floor of the Institute from January 6 to February 13. The fifteen signed crystal pieces engraved from the drawings will be shown, among many other engraved pieces, as well as a representative collection of Steuben blown glass. The exhibit will be previewed by members of Carnegie Institute Society and their guests at a reception to be held on January 6 from 8:00 to 10:00 P.M.

CURRENT AMERICAN PRINTS

Lithographs, etchings, engravings, serigraphs, and woodcuts by some one hundred of the leading print-makers of this country continue on exhibit in the Gallery of the Hall of Sculpture through this month.

FROM THE PERMANENT COLLECTION

A number of paintings in the Permanent Collection of the Institute not usually on exhibit may be viewed in Gallery E on the second floor from December 15 through December 29.

LITTLE OLD NEW YORK

Lithographs by Glenn O. Coleman (1887-1932) portraying lower New York City in the early 1900s are on display in Gallery K, third floor, through January 30. They were presented to Carnegie Institute by George H. Taber in 1932.

A COLLECTION OF FINE PRINTS

This recent gift of Kenneth Seaver will be on view on the balcony of the Hall of Sculpture from January 4 through February 27.

STAFFORDSHIRE CHINA

Some thirty pieces of Staffordshire from the Adams, Clews, and Ridgway factories, the earliest dating back to 1770, are on display in Exhibit Room 5 of the Museum.

(Over)

NEARING HOME

Paul Sample, the artist, writes: "The naming of my paintings is sometimes troublesome. It is an afterthought and nearly always I feel that titles are superfluous and inadequate. However in the case of this picture it was easy. The kids were approaching their village after an afternoon's skiing expedition. I saw them as I was making sketches of the landscape—a typical Vermont landscape near my home. And in this case there could be no more direct and satisfying title than *Nearing Home*." Mr. Sample, who is artist-in-residence at Dartmouth College, lives at Norwich, Vermont. His painting hung in the exhibit of Painting in the United States, 1948, just ended.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania Dollars

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CRYSTAL AND JADE

Rare and beautiful specimens of crystal and jade from the Museum collections will be dramatically presented in a new exhibit to be ready early in January. Three murals by Robert R. Young will provide a background.

MASKS OF THE WORLD

Authentic Hopi ceremonial music enhances the weird atmosphere of a display of masks from fourteen countries and many eras, shown through this month in Exhibit Room 4 of the Museum.

SEA BOTTOM TO MOUNTAIN TOP

The colorful display of "Rocks, Glass, and Butterflies" including the famed Avinoff collection of Parnassius continues this month in Exhibit Room 1.

GIFT BOOKS

All books listed in the new "Books for Christmas" folder issued by Carnegie Library of Pittsburgh are on display this month in the Central Lending Department. Books listed in "The Children's Roundabout of 1948 Gift Suggestions" similarly are displayed in the Boys and Girls Room at Central Library.

ORGAN RECITALS

CARNEGIE INSTITUTE MUSIC HALL
SATURDAYS AT 8:15 P.M.
SUNDAYS AT 4:00 P.M.

The Taylor Alderdice A Cappella Choir, under the direction of Emma Steiner, will join with Marshall Bidwell on Saturday evening, December 18, to present a Christmas program. Other recitals throughout the month will include favorite music of the Yuletide season, both popular and classical.

SATURDAY PAINTING CLASSES

The Tam O'Shanter and the morning and afternoon Palettes, painting classes for children, will be held regularly on Saturdays this month, with the exception of Christmas Day and New Year's Day. The classes are under the direction of Margaret M. Lee.

The Nature Club and the Junior Naturalists also will continue to meet Saturday mornings in the Museum under the direction of Jane A. White, except for the two holidays.

STORY HOUR

IN THE LIBRARY

Every Saturday morning (except Christmas and New Year's) at 10:30 o'clock in the Boys and Girls Room of the Library, stories of interest to children over five years of age are told by staff members.

Stories and games for children three to five are planned for December 22 and January 4, at 10:30 A.M., in the Boys and Girls Room. Mothers who accompany their children to story hour will hear talks by staff members.

COLOR-SOUND MOVIES

FREE FOR CHILDREN

SATURDAYS AT 2:15 P.M.

- DECEMBER 11—Buffalo Lore
Blue Geese
Gateway to the North
Cupid Gets His Man
- DECEMBER 18—Old Black Joe
Maine
Mooly Moo Cow and Robinson Crusoe
- JANUARY 8 —Hidden Treasures
Trophies of the Sea
Vermont
The Goose That Laid the Golden Egg

DOLLS ON DISPLAY

Tiny dolls representing storybook characters, the handiwork of Mrs. Perry Davis, are on display this month in the Boys and Girls Room at Central Library.

Sixteen dolls dressed to represent men and women who have contributed to the progress of the world—Madame Curie, Sister Kenny, George Washington Carver—are on display this month in the Public Affairs Room of the Library. The dolls have been dressed by the local lodges of the B'nai B'rith Women's Auxiliary.

ILLUSTRATED LECTURE SERIES

for members of the Carnegie Institute Society
Monday nights in Music Hall, 8:30 o'clock
None scheduled for December

BROADCASTS

SATURDAYS AT 7:45 P.M. FROM WWSW
TUESDAYS AT 6:45 P.M. FROM WCAE

ART AND NATURE SHOP

OF CARNEGIE INSTITUTE

ART REPRODUCTIONS

ANIMAL GAMES, MODELS
AUDUBON POSTCARDS
ANCIENT MINERALS

BATHTUB PLAYTHINGS

BLACKFOOT PORTRAITS
BEETLE EARRINGS
BOOKS ON HOBBIES

COSTUME JEWELRY

COASTERS OF RUBBER
CALENDAR FOR 1949
CURIOSA AND FANTASIA

and so on, through the alphabet—to stock the Christmas stocking

Greetings of the Season

Yuletide brings gifts to the family fireside and greetings exchanged among friends. May we take this opportunity to join in the community well-wishing and to offer a number of attractive "gifts" for your pleasure in the New Year of 1949.

A number of Museum exhibits are being arranged for the coming months: Crystal and Jade, Early Pennsylvania Glass, Puzzles of Paleontology, and Roman Culture. Several new murals are being made ready, Dinosaur Hall is to be remodeled, and Mammal Hall has already been completely rearranged.

The masterpieces of art from Berlin museums that were hidden in salt mines in Germany during the War have been eagerly anticipated by art-lovers of the community. They will reach the Carnegie Institute galleries late in February, in an exhibition that will continue into March. A showing of Steuben glass and crystal comes on January 6, and later we will present water colors and drawings from The Art Institute of Chicago. Plans are already under way for "Painting in the United States, 1949," the annual exhibit next fall.

The illustrated Monday-night lectures to continue through March for Carnegie Institute Society members—and, incidentally, open to the public without charge after 8:30 p.m.—promise to be varied and interesting. Among the subjects are travel talks on remote countries, "Modern Art and the Old Masters," and "The Story of the Organ."

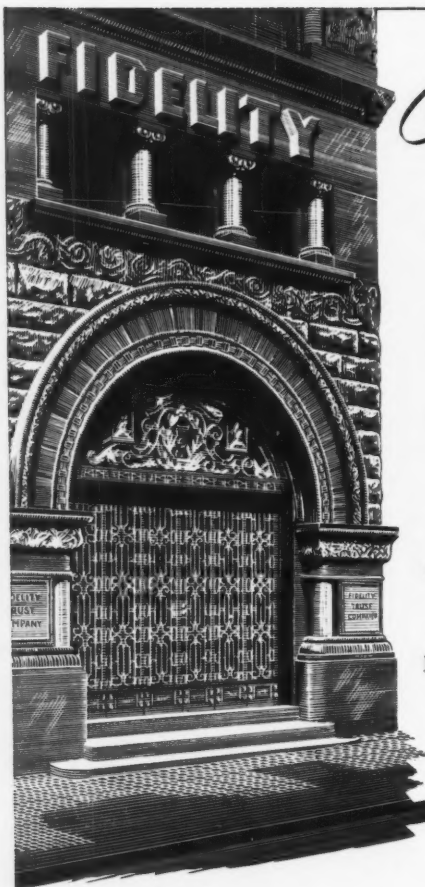
Our two new Guilds are meeting enthusiastically each Monday at 6:45 o'clock, each made up of some forty adult members of the Carnegie Institute Society, strictly "beginners."

Monday night dinners are proving popular, and we have received numerous compliments on our menus. Art galleries and museum exhibits continue to be open every Monday from 10:00 A.M. to 10:00 P.M., with dinner served in the cafeteria that evening from 6:00 to 8:00. During the exhibition of the masterpieces from Berlin museums, the art galleries and special museum exhibits will also be open every weekday until 10:00 P.M.

May I join the staff of Carnegie Institute, Carnegie Institute of Technology, and Carnegie Library of Pittsburgh in extending to all our readers and friends our cordial best wishes and the season's greetings.

James M. Borand

EDITOR



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CAROLS OF MANY LANDS TO BE SUNG

The annual Christmas carol festival by local heritage groups in Music Hall

THE traditional Christmas songs of twenty-two different countries, whose grandsons and granddaughters celebrate the season together here in their native city, will be sung by as many different choral groups on Sunday afternoon, December 12, in a program almost as rich and varied as the life of Pittsburgh itself. The singers, who will wear colorful national costume, choirrobe, or school uniform, will number seven hundred. The public is invited to attend this twelfth annual "United We Sing" festival of Christmas music, and to join in some of the favorite carols.

The program, for which there is no admission fee, will be presented twice in Carnegie Institute Music Hall, at 2:00 P.M., and again at 4:00 P.M., the earlier broadcast by WPIT. Marshall Bidwell will conduct the massed singing, and Howard L. Ralston will accompany on the organ. Mrs. Samuel Ely Eliot is program coordinator.

This year's festival will include the first hearing of *A Fastasia on "O Little Town of Bethlehem"* by Frances McCollin, of Philadelphia, that won the 1947 Emil Bund Award; of two unpublished Serbian carols recalled to memory by the Reverend Nicolas Petkovich and arranged by Boris Dobrovolsky; and of a Cantonese Christmas carol discovered by Irene Millen and Charles Lee.

The Festival is dramatically heralded from the outdoor balcony of the Music Hall by the Taylor Allderdice Brass Ensemble directed by Oscar Demmler.

It is opened by the Clan Douglas Bagpipers, their bagpipes skirling *Adeste Fidelis* as they march into the Hall and to

the platform under the leadership of their pipe major, Lewis W. Davidson.

Immediately after the Festival, all the singers become guests of the Tuesday Musical Club for doughnuts and coffee at the Stephen Foster Memorial Hall.

Church choirs taking part in the Festival, with their directors, are as follows: St. Nickolas Serbian Orthodox, of Wilmerding (Bulgarian carol), Evan Georgieff; Providence Mission Singers (Chinese), Mabel Voelzke;

Bellefield Presbyterian (English), Howard L. Ralston; Holy Trinity Greek Orthodox (Greek), George Christ; St. Peter's Roman Catholic (Italian), Roberta Friend; Ebenezzer Baptist (Negro), W. A. Jones; Holy Trinity Russian Orthodox, of Charleroi, and Holy Ghost Russian Orthodox, of Ambridge (Russian), Igor Soroka; St. Gabriel's Roman Catholic (Slovak).

A number of school choruses are included: St. Mary of the Mount High School (Advent hymn), Sister St. Clare I.H.M.; St. George's High School (Czech), Sister Regina Mary O.S.F.; Ursuline Academy (French Canadian), Sister Mary Antonia; Elizabeth Seton High School (Latin), Sister Cecilia S.C.; St. Francis Academy (Lithuanian), Sister Innocenta O.S.F.; Frick (Mexican), Marjorie Eloise Sweet; St. Joseph's High School (Spanish), Sister M. Johanna O.S.F.; Schenley High School (Ukrainian), Paul Brautigam, Ralph Swan.

Other choral groups are Javor Glee Club (Croatian), Edward Sambol; Schwaebischer Saengerbund (German), Richard Karp; McKeesport Choral Society (Norwegian); Society of Our Lady Choir (Polish); Philip Visnich Choir (Serbian); and Barcy Memorial Choir, (Swedish).



CHORUSING A LITHUANIAN CAROL

PRINTS OF THE YEAR

BY VIRGINIA LEWIS

AN exhibition of one hundred and thirteen American prints selected from the Sixth National Exhibition of Prints Made During the Current Year, is now on view in the balcony of the Hall of Sculpture at Carnegie Institute. They come from the Library of Congress, where annually, through the bequest of Joseph and Elizabeth Robins Pennell, American artists may enter their work in competition. We in Pittsburgh appreciate the opportunity of participating in this event through the practice of the Institute's Department of Fine Arts in presenting annually their selection from these prints at the time of the great fall painting exhibition. The enjoyment and connoisseurship of prints is most rewarding, requiring as it does an insight into peculiar problems of esthetics and of techniques which become personal because of their multiplicity and their relatively low cost.

The exhibition is a thoughtful and representative selection of current activity in America in the field of print-making. As we see these exhibitions from year to year it is interesting to observe their slowly changing character. Particular techniques arise to, emphasize contemporary thought, but academic attitudes of course persist.

Here is a group of prints characterized by a diversity of thought and taste which is the natural result of such a competition, directed and united only by reason of belonging to that special branch

of the arts we have come to call fine prints. The technique of prints is always a matter of interest because of the numerous ways in which they are produced, each with its own esthetic value. But certainly any print of significance is distinguished, first as a work of art and second as an etching, lithograph, or aquatint. Technique, it goes without saying, is only a means to an end.

Of late years the wood engraving has seemed to intrigue the artist, much as about twenty-five years ago the etching was the most fashionable, and from this year's exhibition one could conclude that it is still maintaining a place of distinction. There are represented of course the well-established artists who like to work

in wood engraving. Thomas Nason's *Gambrel-Roofed Barn* reveals all the delicate nuances of which the medium is capable. It is perhaps a little more aloof and without the warmth which we find in a landscape of similar spirit, *Into the Hills* by Charles Capps. But this latter is an aquatint, which allows for more subtle variations in tone and provides a delightful study in values. Both have charm and show an enviable skill and sensitivity to the potential beauty of their regional countryside, Connecticut and Kansas.

Helen West Heller has used the wood engraving to portray a subject of dramatic intensity. In her *Shouts to the Night*, a cry of a minority, she attempts



MAN AND BEAST
Lithograph by Joseph Hirsch



INTO THE HILLS

Aquatint by Charles M. Capps

Lent by Library of Congress

to portray a social problem, technically with the delicacy of the wood engraving and stylistically with an emphasis on pattern. It is an example of the modern tendency to turn to the barbaric esthetic ideal of distortion of form to represent most effectively a quality of emotion. Louis Hechenbleikner's *Between Bird and Fish Eye* shows the wood engraver concerned primarily with decoration and an interest in the variation of patterns achieved here by the fish scales and the fish net. Roderick Mead's *Sea Floor*, similar in subject matter, is perhaps more pleasing in content. Stylistically it is well organized and reveals a delight in rhythmic line so characteristic of the Anglo-Saxon. The subject seems to be a popular one this year, and there are numerous and varied portrayals of the fish in the exhibition. This might be the influence of the increasingly popular summer art colony. Other examples are Mildred Rackley's abstract serigraph and Edwin L. Essex's color etching and engraving. Cecil Buller uses the medium of wood engraving to follow the scientific trend of the day in his overly symbolical *Radar to the Moon*. Herbert Waters' *The Little Sugar House*, with unusual perspective skillfully and sensitively handled, is illustrative of a pic-

turesquely regional activity. Grace Albee, as always, brings the medium of wood engraving to its most subtle and poetic powers. This year's *Under the Chinaberry Tree* has the intricate delicacy of Florentine silverwork.

The earlier and related technique of the woodcut is still practised by the contemporary print-maker. Carl O. Podszus' *The Sage* seems especially significant, maintaining with the design emphasized in the black line that quality peculiar to the woodcut. Another is the strong *Self-Portrait* by Norman Kent. A variation of this relief process which has been slowly coming into its own is the linoleum cut, and certainly in the grace of line and refinement of technique illustrated by Anna Heyward Taylor's *Rice* it has attained the status of a fine print.

The influence of the abstract or the emphasis in modern art upon abstraction of the reality of forms has found its way into prints, sometimes only partly controlling the design and sometimes as an approach complete in itself. One thinks especially in this connection of Armin Landeck's excellent *Moonlight*, where his interest now seems to be more in the projecting planes of the buildings and the abstract pattern

of their shadows than hitherto observed in his architectural scenes. One is reminded slightly of Charles Demuth's *After Sir Christopher Wren*. In a lighter vein Miriam McKinnie's *Sudden Rain*, with its play on umbrella forms, reveals a similar approach. Edward Chavez's *Fighting Cocks* achieves almost entirely by suggestion of form the spirited feather-flying quality to be expected in such a theme. This has too a delightfully lithographic richness. All semblance of reality has disappeared from Blanche Lazzell's *Red and White Petunia* and Esther Wind's *Abstract Landscape*, but while they are pleasing in color and show a nice feeling for the medium of the woodcut, one is left somehow unsatisfied. Stanley William Hayter, on the other hand, in his etching and engraving *Sea Myth* is more profoundly concerned with the esthetic of an abstract point of view in relation to his medium. He too reveals here the traditional English love of line, producing in its baroque perambulations interesting forms vaguely resembling the underground sea, the whole enhanced with variety of texture. Others in the combined intaglio techniques of the Hayter tradition are Mauricio Lasansky's impressive color etching *My Wife*; Minna Citron's *Treptb* and Dale Ballantyne's *Battle of the Centaur and Lapiths*, subtly colored in varying values of a soft green but recalling almost too closely Picasso's *Minotauremachie*.

A traditional and more academic approach has persisted to a notable degree, but the pictorial esthetic need not be less effective. Stephen Csoka's *Fatherless* is lyrically impressive and reflects a universal theme especially touching in its immediate application today. Carl Schultheiss' *Pas-*



EYES FOR THE NIGHT
Lithograph by Benton Spruance
Lent by Library of Congress

toral II, even more traditional in conception and composition, recalls the Fifteenth-Century line engraving, especially in the convention of the signature device. John Edward Costigan's etching *Mother-Child Plate No. 3* is a strong print in spite of a somewhat sentimental attitude and its resemblance in facial expression to Rembrandt's plate of the Prodigal Son. A brilliant example of strength in execution and tenderness in mood is found in Joseph Hirsch's *Man and Beast*. Modern tendencies toward objective mysticism have resulted in the print-makers using processes of realism in a creative and imaginative way. Federico Castellon's enigmatic portrayal of the Chinese bridegroom commands our respect emotionally and technically. Benton Spruance's lithograph *Eyes for the Night*, exquisite in color and texture, is hauntingly poetic. Louis Freund's *Descent from the Cross* in the traditional composition of Rembrandt or Rubens gives cause for serious thought and moves one esthetically. The pathos of Martin Jackson's *Well of Loneliness* is effectively emphasized by the



VIRGINIA LEWIS

Virginia Lewis is curator of exhibitions and instructor in the fine arts department at the University of Pittsburgh. Among varied courses in art history which she teaches is "The History of Prints," and she has reviewed the annual exhibit of prints at the Institute regularly for a number of years. Miss Lewis took her bachelor's and master's degrees in fine arts at the University.

skillful handling of chiaroscuro.

Even the conservative can be somewhat shocking at times. One shudders at the mouldy textures in such a lithograph as Ivan LeLorraine Albright's *Self-Portrait*, where great ability seems to have gone for naught and one is reminded of a small boy defiantly saying bad words. One questions the taste expressed in Jeannette Maxfield Lewis' *Slack Happy*, or Francis B. Shields' midsummer night's dreamers, and in contrast welcomes the balance of Margo Hoff's chaste *Black and White* nearby. Zsissly's *Victoria* provokes remark as a distasteful comment on a period which, in spite of its limitations, surely has pleasanter aspects than this would lead us to believe.

In addition to those prints which seem to be characterized by strong purpose and firm conviction are those of a more utilitarian nature, that is to say, the sketch or vignette which doesn't seem to have attained the rank of a work of art for its own sake but is pleasing as design and has a definite function in the graphic arts. *Textile Workers* by James D. Egleson, for example, would be an excellent decoration in tasteful advertising. Marcel Vertès' charming drawing, such as we see here in *Maternité*, would and does give considerable distinction to fashionable magazine



THE LITTLE SUGAR HOUSE
Wood Engraving by Herbert Waters

illustration. Adrian Troy's gay and sprightly "*Peter, Peter*" would be intriguing design for wallpaper or a textile.

Whatever their purpose and significance may be, these prints are here for us to enjoy through December 31, and Carnegie Institute's Department of Fine Arts is to be commended in providing for our continued study this subtle and varied phase of the visual arts.

Among Our Friends

A VERY generous gift of \$10,000 has come to Carnegie Institute recently. Half of this sum is intended for the remodeling of the Hall of North American Mammals on the second floor of the Museum, already begun. The other half is a first payment toward rotating various other Museum exhibits.

From the Wherrett Memorial Fund of The Pittsburgh Foundation has come a grant of \$4,000 to help defray the administrative expense of developing and enlarging the Carnegie Institute Society this year. Last year a contribution from this Fund was made to help establish the Society.

Edward Duff Balken has recently sent his check for \$100 to renew his membership in the Carnegie Institute Society, in memory of William Frew.

During October and November, 428 persons have joined the Society as new members, and the former members are renewing their affiliation in an extremely encouraging manner. Individual reminders are being mailed to each member as the term expires. Private views of some of the exhibitions are being planned, and there are to be other special privileges, which may in part reward Society members for their support and may increase their interest and participation in the activities and opportunities at the Institute.

Carnegie Institute of Technology has received \$100 for the Chemistry Department Research Fund from Charles Law McCabe, who took his doctor's degree this autumn at Carnegie Tech.

Each week a \$25 United States Savings Bond is given by Harold J. Apell for the Norman Apell Memorial Award Fund. Mr. Apell's son, a student in drama at Carnegie Tech, died in France in 1944.

MASKS OF THE WORLD

By JAMES L. SWAUGER



THEATRICAL MASK
JAVA



WITCH DOCTOR MASK
WEST AFRICA

WE humans don't seem to like our faces. At least we've spent a lot of time during our history devising methods of hiding them. As caveman, Australian Blackfellow, Cayuga Indian, Congo witch doctor, Japanese actor, Halloween mummer, we've fretted over the best way of hiding our features, and we've come up with all sorts of schemes. Paint we've used, and contraptions of metal and wood and cloth and bark and leather. We've covered our faces daily as a matter of custom, or we've covered them only upon ceremonial occasions. We've used these coverings—they're called "masks"—for warfare and for work, for sorcery and for fun. To illustrate some of these face coverings, the Carnegie Museum has recently placed on exhibit a collection of masks.

Ottmar F. von Fuehrer has made and decorated four plaster faces to illustrate paint used as masks. One face is of the children's favorite, a clown; another is of an Iroquois Indian in war paint; the third is of a native of New Guinea with an almost total face-

coverage of white paint; and the last, but certainly not least, is of a modern woman in street make-up. It may be unkind to say that contemporary cosmetics are used to disguise—we usually like to think of their being used to enhance. Their purpose, however, is the hiding of the wearer's true complexion or lip color just as much as the Iroquois' war paint. And in addition, cosmetics are somewhat ceremonial, too, as is the New Guinea man's paint, for different kinds are often used for dancing and for shopping.

We don't usually think of paint as a mask. Ordinarily we conceive of a mask as a device that can be attached to the head to protect or disguise, and the bulk of the exhibit is made up of these. One of the most common modern protective masks is a baseball catcher's mask. One was borrowed from the Pittsburgh Pirates and, with a welder's mask from the Weldcraft Equipment Company and a surgeon's mask from the Magee Hospital, is mounted on a panel between two paintings showing older protective masks—those worn by European knights and those worn by Japanese samurai. Two figures, one wearing a suit of armor made about 1550 for Ferdinand,



DEVIL DANCERS OF TIBET
Miniature Diorama

Archduke of Tyrol, the other clad in full Japanese armor, stand sentinel beside the paintings. The Japanese armor mask—it is separate from the head covering, whereas the European armor mask is an integral part of the helmet—is meant to do more than simply ward off a blow of a baseball or a chip of flying metal, that is, to serve a passive function. It scowls in a ferocious manner in order to frighten an enemy, and thus functions actively to dissuade an opponent from initiating a blow. This double purpose in masks is frequently found; one mask can protect and disguise, function actively and passively, at once.

Masks are used extensively in Africa in rituals. One hanging panel in the exhibit shows masks from that continent. All of them are ceremonial masks, some dance masks without particular meaning, others witch doctors' masks. A witch doctor's mask, such as the grotesque one illustrated, is worn for several reasons. The person consulting the witch doctor is impressed by the mask much more than by the wearer's true face and thus is more likely to believe his pronouncements. The mask serves as a badge of office, proclaiming that the wearer is qualified to act as a combination sorcerer, physician, and priest—that he is not just an ordinary citizen. It is usually a ritual piece in the ceremony that must be held. It acts to prevent an "unlicensed" person from using it, since it can be worn safely only by the proper person.

Another panel holds masks from the Haida and Bella Bella Indians of British Columbia. These, like the African masks, are either dancers' masks or witch doctors' masks, although the American sorcerer



EGYPTIAN MUMMY WITH BURIAL MASK

is usually called either a medicine man or a shaman. Many of these carry totemic signs and can be worn only by members of a clan under a particular totem's protection. Ceremonial masks from the tribes of the Northwest most frequently are in the forms of bird or animal heads, since the gods of those regions are usually able to change from human to animal form at will.



HOPi INDIAN
KACHINA MASK

To illustrate the numerous Hopi Indian kachina masks on display, Robert Young has painted a Hopi dance scene, around which the Hopi masks are grouped. The Hopi wear them in rituals to take the place of the real kachinas, mythical half-gods no more seen on earth, but who used to visit the Hopi to perform rituals and to receive prayers and requests. To a believer, a man wearing a kachina mask and taking part in the proper ceremony is as much a holder of supernatural power as were the real kachina of olden times. To instruct their children in religion, to preserve a record of the proper painting and masks for the three hundred-odd kachinas, and to provide playthings, the Hopi make reproductions of the kachinas in dolls known as *Tibus*, of which four are in

the present exhibition.

On a hanging panel holding miscellaneous types of masks there are to be seen theatrical masks from Java and Japan, a Hindu Bridegroom's tinsel face covering, a Hindu idol's beaten silver mask, a bark mask from the Philippines, two leather masks from the Campas Indians of Peru, an Eskimo shaman's mask, and two stone maskoids from Mexico. The majority of these are ceremonial, but the theatrical masks are purely for the purpose of disguise. The use of masks in the theatre, whether occidental or oriental, is of ancient vintage, but their most steady usage has been in Japan where the stylized folk plays, particularly the No drama, require that the actor hide his own features behind the face accepted as that of the character he portrays. The dialogue is not more important than the mask.

The maskoids spoken of indicate an adaptation of a true mask. A maskoid is a masklike object not intended to be worn. The stone ones from Mexico, the five wooden ones from the Haida that are displayed by the Haida and Bella Bella panel, and the great Chinese dog-foo maskoid mounted on a pedestal are chiefly for decoration, although sometimes maskoids have ceremonial or totemic functions.



JAMES L. SWAUGER

James L. Swauger is custodian of archeology and ethnology at the Carnegie Museum, where he has been on the staff since 1935. A graduate of the University of Pittsburgh in 1941, he received his Master of Letters degree in history at the University last spring. He served four years with the United States Army, two of them in Europe, emerging as a captain.



ANCIENT JAPANESE ARMOR

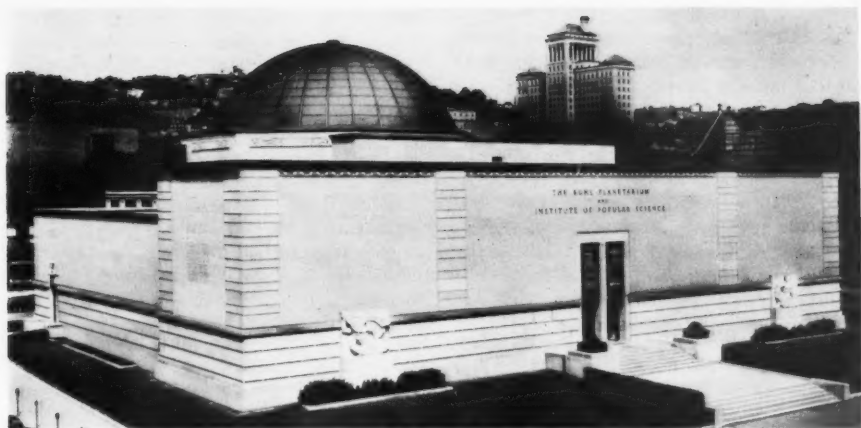
Another adaptation of a mask is a maskette, a masklike object made to be worn, but not over the face. Haida animal- and bird-head coverings for the head and the crownlike hat are of this nature. They are ceremonial in function, as are most maskettes. A modern hat is a maskette with a protective function.

To focus attention on a rather spectacular use of masks, Gustave A. Link, Jr., has constructed a representation of a tomb of the period of Rameses VI, 3000 B.C., in which is an actual Egyptian mummy wearing its death mask. The death mask purported to represent the features of the person within the mummy wrappings and had an important place in the ceremonies for the resurrection of the soul of the dead. Two other Egyptian death masks are mounted freely on cylinders for closer inspection, between them a plaster

replica of a modern Egyptian woman with a veil that conceals her features almost as well as the mummy masks did those of the persons for whom they were intended. These and all other masks on display, except where otherwise indicated, are from the Carnegie Museum collections.

Four Seneca Indian dance masks—two from the Rochester Museum of Arts and Sciences used as eyes in a mask painted on a screen and two from the New York State Museum mounted beside the painted mask—illustrate the wooden masks used by the Iroquois of New York as important elements of their rituals.

To present some masks used by modern Americans, James W. Lindsay, who staged the exhibition, has borrowed from A. Rauch, mask-maker of New York, a group of party masks. These are an evidence of the continued use of masks. Our delight in masquerading, so well evidenced at Halloween, comes to us legitimately; we've inherited it from our ancestors and we're staying in step with our primitive brothers.



THE STAR OF BETHLEHEM AT THE BUHL PLANETARIUM

BY ARTHUR L. DRAPER

AMONG the many sky shows, popular science lectures, high school demonstrations, and adult science features that make up the calendar of the Buhl Planetarium and Institute of Popular Science, the favorite with Pittsburghers of all ages is without doubt the annual retelling of the timeless story of the Christmas Star.

Each December, under the skies of ancient Palestine, "Star of Bethlehem" re-creates the mood and the magic of the age-old drama of that wondrous night two thousand years ago, when Wise Men and shepherds followed a strange new Star to a manger in Bethlehem.

Astronomers have speculated for centuries as to what sort of heavenly body might have heralded the Nativity. But since no man now knows for certain, the Planetarium depicts all the astronomical possibilities—a strange configuration of planets that is known to have occurred at that period; a fire-bearded comet; a brilliant nova or

"new star"—as well as the truly miraculous Star of the Gospels. Here in the Theater of the Stars the magic of the Zeiss projector wheels the stars and planets back through the centuries to re-create the ancient setting. Other optical-projection devices depict various other celestial phenomena; actors appear on a hitherto concealed stage to recount the Christmas story in the sonorous Biblical phrases; music lends color and feeling to a reverent blending of science and drama that many Western Pennsylvanians have come to regard as an indispensable part of the Christmas holidays.

Let us then examine the unique equipment that makes this Christmas sky pageant, and other astronomical dramas throughout the year, possible. First, the Planetarium projector. The basic principle of its operation is the same as that of the



ARTHUR L. DRAPER

Arthur L. Draper, director of the Buhl Planetarium, was born in New York City, studied astronomy at Cornell University, and when he came to Pittsburgh in 1940 was assistant curator of the Hayden Planetarium and of the department of astronomy at the American Museum of Natural History. He is author of *Wonders of the Heavens* and numerous magazine and newspaper articles on popular science. He is heard Thursday evenings at 6:45 from station WCAE in "Planetarium Parade."

old-fashioned magic lantern or stereopticon, which years ago used to project pictures upon the wall of a darkened room. In this case the projected pictures are those of the heavenly bodies—the tiny images of stars, the larger images of planets, moon, and sun. It may be of interest that there are twenty-seven Zeiss Projection Planetariums in the world, made by the Carl Zeiss Optical Works at Jena. Of these, five are in the United States. The first Zeiss Projection Planetarium was opened to the public in May 1925 in the Deutsches Museum in Munich, Germany.

The projector's screen is the theater's great hemispherical ceiling, a curving shell of stainless steel painted white on the inside, and fringed along the horizon with Pittsburgh's skyline of hills and buildings, in silhouette against the night sky. When the theater is darkened and the stars ap-

pear, every star can be found in its proper place—all that can ever be seen by the keenest eye—a total of about nine thousand stars. The audience forgets it is in a room, for the man-made firmament above seems to have the immensity and endless sweep of the real heavens.

Actually, the planetarium projector is composed of over a hundred small, separate projectors which are matched and fitted together with exquisite accuracy. Thirty-two of these—sixteen in each ball of the giant "dumbbell"—project the images of the stars. In between these spheres are other projectors for sun, moon, and planets, mounted so that each moves individually at its proper relative speed. The entire machine, however, is mounted in such a way that it can turn as a unit on any one of several axes.

For example, as it slowly spins on one axis, the star images move with it to reproduce the westward turning of the sky during the night, the setting of stars in the west, the rising of other stars in the east to take their place. Similarly, proportional speeds are provided for the motions of the planets, sun, and moon so that it is possible to run ahead for centuries into the future or back for centuries into the past, to view all these celestial objects in their correct positions among the stars. To present the skies of ancient Palestine for the Christmas sky show, the heavens are turned back two thousand years—which reveals a rare grouping of planets, mentioned earlier as one of the suggested identifications of the Star of Bethlehem.

In order to reproduce the other Christmas Star possibilities we have mentioned, it is necessary to install small auxiliary projectors and other



THE MAGIC OF THE ZEISS PROJECTOR WHEELS THE STARS AND PLANETS TO RE-CREATE THE SKIES OF ANY PERIOD

"gadgets" to supplement the work of the "dumbbell" and increase the flexibility of its use. Reproduction of the comet is an exception to this, since the main projector is equipped to speed up the motion of a comet and to reproduce its elliptical path around the sun. The special equipment is necessary, however, to reproduce the nova of the Christmas show, and also the Planetarium's version of the miraculous Star of Bethlehem.

It is interesting to note how the Planetarium projector's versatility is made use of in other sky shows throughout the year. Built around seasonal, historical, or literary themes, these shows make use of many of the projector's capacities that can not be employed in any single sky show. For instance, in "June Moon," eclipses of both the moon and sun are portrayed, as well as the lunar halos we sometimes see. Similarly, in the Easter pageant, the part played by the full moon and the vernal equinox in determining the date of Easter is demonstrated; in the "Mystery of the

Northern Lights" the delicately tinted glow of the Aurora Borealis flashes in the Planetarium skies; and in "Around the World in Fifty Minutes" visitors see sky phenomena not visible in this region, including the Southern Cross, the Clouds of Magellan, and a "black-out" area in the Antarctic heavens called the Coal Sack.

Among the many other sky shows are "Colors in the Sky," "Telling Tomorrow's Weather," "Rocket to the Moon," and "End of the World." A more complete listing would serve to emphasize how the versatile Zeiss projector makes every month's sky show different, filled with novel and colorful effects that teach astronomy after a new fashion. The "Star of Bethlehem" presentation shows a wide range of celestial phenomena, but infinitely more are possible, thanks to the unique Zeiss projector, and to the special gadgets which our Planetarium technicians invent and build for us with all the enthusiasm of a Thomas Edison and the ease of a Buck Rogers.

MUSEUM CHANGES



WALLACE RICHARDS

WALLACE RICHARDS, who becomes director of Carnegie Museum on January 1, has already demonstrated modern techniques of display, organization, and community participation during the five months since he joined the staff as assistant director.

The upswing of popular interest in the Museum promises well for Mr. Richards' plan that the Museum shall play an increasingly active role in that fascinating local production, "Come, Oh Come to Pittsburgh."

O. E. Jennings, who has served with the botanical staff at the Museum since 1904 and for the past two years been director of the Museum, becomes director emeritus on January 1 and thus will continue his long and productive association with the Museum. He will retain an office in the Institute for botanical research and writing.

M. Graham Netting, curator of herpetology since 1932, becomes assistant director next month. Mr. Netting will have the responsibility of enlarging the scientific program of the Museum, concurrently with the expansion of its educational and community services.

An addition to the staff is James W. Lindsay, formerly recreation supervisor of Allegheny County. A graduate of Carnegie Tech, Mr. Lindsay had previously been technical director of the Pittsburgh Playhouse. He will be co-ordinator of the education division, working under Arthur C. Twomey, and chief of the exhibit materials section.

OF INTEREST

ROBERT LEPPER of the Carnegie College of Fine Arts has arranged an exhibit to answer the question, "Why Abstract Art?" which will continue at the Arts and Crafts Center through December 19, together with a show of paintings by members of the Abstract Group of Pittsburgh.

Fifteen water colors and gouaches by Xavier Gonzales, prize winner in Painting in the United States, 1948, will be on view at the Center beginning December 25.

THE SCIENCES IN PITTSBURGH

III. GEOLOGY

BY HENRY LEIGHTON

The third article of a series discussing Pittsburgh's contributions to science



HENRY LEIGHTON

TOWERING above the south bank of the Monongahela River and looking down over the "Triangle" into busy Pittsburgh is a five-hundred-foot cliff. This cliff is a huge pile of horizontal layers of sandstone, shale, and limestone, with one prominent black

band about six feet thick and three hundred and seventy-five feet above the river. This black layer is the now famous Pittsburgh coal bed or seam.

Before the white man had built his fort and begun his settlement at the junction of the rivers, Indians and wandering white trappers had probably found the coal along the trails, and had burned it in their campfires. The keen-eyed Indian probably noted that the coal was a continuous layer cropping along the cliff but extending on into and under the southern hills. Here, then, was our first "economic geologist" in Pittsburgh, and that, probably, was long before 1750. Coal became the first incentive for geologic thought in Pittsburgh.

The first written statement about coal in Pennsylvania was that of Colonel James Baird in 1759. He mentions burning coal on Coal Run near Brownsville. Since the Run was called Coal Run, coal must have been known there at a still earlier date.

Henry Leighton, who is honorary curator of geology at Carnegie Museum, has been connected with the department of geology at the University of Pittsburgh for thirty-nine years. A graduate of Cornell, he has done considerable work for the New York State Museum and the Pennsylvania Geological Survey. Dr. Leighton's published work includes bulletins on the geology of New York State, on the clays of Pennsylvania, and the geology of Pittsburgh. One bulletin, *Geology of Pittsburgh and Its Environs*, is a publication of the Museum.

In 1760 Captain Thomas Hutchins reported coal as being mined on the Monongahela River cliffs opposite Fort Pitt, and in 1766 coal was reported as mined and used at the Fort. The working of this coal must have brought into play a study and a crude mapping of the bed as the first geologic work done in the district by the white man. In 1784 the Penn interests sold mining rights to the "Great Seam" opposite Pittsburgh.

The first printed article dealing with Pennsylvania geology appeared in 1786, when Captain Hutchins in the transactions of the American Philosophical Society described the geology of one of the scenic beauty spots of western Pennsylvania, the Ohiopyle Falls area, south of Connellsville.

THE PENNSYLVANIA GEOLOGICAL SURVEY

After several years of urging by interested persons, the Pennsylvania legislature in 1836 established the first Pennsylvania Geological Survey and appointed Professor Henry D. Rogers as state geologist. This Survey gave considerable attention to geology of the Pittsburgh area. In 1837 the Survey established the fact that the coals of western Pennsylvania could be divided into two series, the Upper Productive and the Lower Productive measures, now known as the Monongahela and the Allegheny Series. They also laboriously measured all the rock layers exposed along the Allegheny River from the New York State line to Pittsburgh and thence up the Monongahela River to the West Virginia line. This gave a wonderful cross section of the rocks of western Pennsylvania and laid the groundwork for much of our later studies. The final report of this first Survey appeared in two quarto volumes in 1858.

EARLY SALT INDUSTRY

Paralleling the early emphasis on coal and its geology, attention was directed to



FROM THE SIX-FOOT COAL BED ON MT. WASHINGTON DEVELOPED INDUSTRIAL PITTSBURGH

the resources of the deeper, unexposed strata. Water-well drilling disclosed the fact that some of the sandstones of the Allegheny and the Kiskiminetas valleys were saturated with salt brine. By 1810 a salt industry had been established in the Tarentum area, and from that time on for many years the evaporation of brine and the production of salt was an important industry in those valleys. One salt brine plant operated on the North Side in Pittsburgh until 1914. Brine-bearing sandstones thus initiated our geologic studies in subsurface geology.

THEN OIL AND GAS

The first use of petroleum in Pittsburgh is linked with the salt brine development. In 1845 crude petroleum found in the brines of Tarentum and considered there a nuisance was tried out as a lubricant in the Hope cotton mills in Pittsburgh. Later it was sold as medicinal oil. In 1853 it was distilled into a crude kerosene for lighting the salt works. In 1859 the first true oil well, the famous Drake well, was drilled near Titusville by salt-well drillers, and the production of oil and natural gas began. The search for these became the main incentive for geologic thought in western Pennsylvania from that time to the present. Production of oil in Pennsylvania reached its peak in 1891 and that of natural gas in

1906. Many of the best geologists have delved into the secrets of the accumulations of oil and gas in the deep-buried sandstones, and such geologic studies continue to occupy the attention of more and more keen geologists in our district. The accompanying drawing shows the underground position of the sandstone holding the salt brine, the sandstones or "sands" carrying oil or gas, and a deeply buried bed of rock salt. Just this fall the National Association of Petroleum Geologists met in Pittsburgh for important discussions.

SECOND STATE GEOLOGICAL SURVEY

In 1874 the Second Pennsylvania Geological Survey was authorized. It continued to publish important volumes on the geology of the State until 1895. Many of its publications dealt with the geology of western Pennsylvania and of the Pittsburgh area. A series of papers appeared by E. V. d'Invilliers on coal and by John F. Carll on oil and gas. A remarkable atlas on Coal Flora (the fossil plants) was published with eighty-seven beautiful lithographs of the fossil ferns and trees found in the coal strata. A Geological Hand Atlas appeared with colored geologic maps of all the counties of the State. In 1877 and 1878 volumes appeared on the geology of Allegheny County. In 1895 a large colored geologic map of the State was

published. When one considers the conditions of the roads in that period 1874-95 and the means of transportation, one cannot but marvel at the quantity and the quality of the work done by these early geologists.

AT THE MUSEUM

One of the great influences on geologic thought in Pittsburgh has been the Carnegie Museum. Founded in 1898, this institution began the work of gathering together collections of minerals and fossils, carrying on research, and interesting Pittsburghers in the natural sciences. The departments of vertebrate paleontology, invertebrate paleontology, and mineralogy were soon rivaling each other in research and in display materials. Andrew Carnegie, seeing a picture of a dinosaur newly found in the west, sent to Dr. W. J. Holland the laconic message, "Dear Chancellor, Buy this for Pittsburgh." That specimen was not bought, but J. L. Wortman in 1899 went west and brought back one of the most perfect dinosaurs ever found, the

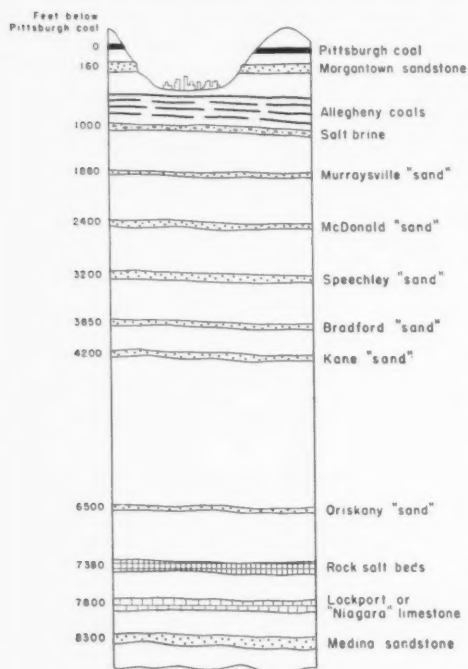
Diplodocus which now stands in Dinosaur Hall. Since that find, the department under such names as Wortman, Hatcher, Douglas, Peterson, and the present curator, J. LeRoy Kay, has been outstanding in its research on fossil vertebrates. In 1903 a large and excellent collection of invertebrate fossils was purchased from Baron Bayet of Brussels as a nucleus for display and research in that field. In 1905 Mr. Carnegie purchased for the Museum the mineral collection of W. W. Jefferis of Westchester, Pennsylvania, and much of this beautiful collection is on exhibition. All three departments with their collections and their contacts with museum visitors have done much to enliven the interest of the people of Pittsburgh in things that are geological.

BOTH PITT AND TECH

The teaching of geology in Pittsburgh as a cultural subject and as a career really began with the development of geological departments in the University of Pittsburgh and Carnegie Institute of Technology in the period 1908 to 1913. State Hall was built in 1908 on the University of Pittsburgh's new campus to house the School of Mines and the department of geology. Marshman E. Wadsworth, an eminent petrographer and economic geologist was called as dean of the school and head of the geology department. He equipped the department with a wealth of specimens and excellent optical instruments. In 1910 he brought to the University two young instructors, one being the author of this article. In 1916 Roswell Johnson was called to initiate the first four-year course in petroleum geology to be given in any school. Many geologists have gone forth from the department in the past forty years, especially in the field of oil and gas geology. Following Dr. Johnson, the oil and gas geology has been continued under R. E. Somers and later by R. E. Sherrill.

Carnegie Institute of Technology began active teaching in geology in 1913, when C. R. Fettke was appointed instructor. He is still active, and his work in the school and in deep-well studies for the State Geological Survey has been outstanding.

Both schools have done much to further geologic research and to attract young



PITTSBURGH'S UNDERGROUND TREASURES

(Continued on page 163)

IN MEMORIAM

JOHN F. CASEY



JOHN F. CASEY

JOHN F. CASEY, a member since May 1, 1935, of the Board of Trustees of Carnegie Institute, Carnegie Institute of Technology, and Carnegie Library of Pittsburgh, passed away Sunday morning, November 7, 1948.

To John Casey trusteeship in the Carnegie institutions signified not so much an honor as an opportunity for service and a responsibility to be discharged. Faithful to that responsibility, he was unflinching in his attendance at Board and Committee meetings. During his incumbency as a trustee, he served as a member of many committees—the Finance and the Advisory Committees of Carnegie Institute; the Finance Committee of Carnegie Institute of Technology; the Finance Committee and the Buildings and Grounds Committee of Carnegie Library, occupying the position of chairman of the last-named committee from February 1940 until his death.

The spirit of loyalty and devotion which marked the service rendered by John Casey to the Carnegie organizations in Pittsburgh was extended in the fullest measure to every undertaking in which he had a part—and his interests were manifold. First among these came his family; he was a devoted husband and an affectionate and beloved father. He was a devout churchman and an outstanding layman of the Catholic faith. Charitable, philanthropic, and cultural organizations looked confidently to him for guidance and support—and never in vain. He was one of Pittsburgh's foremost business leaders, and believing, as he did, that a good citizen should take an active interest in government, he held a high place in the councils of the Republican Party in city, state, and nation. He gave unsparingly of his time,

thought, and energy to civic enterprises for the upbuilding and betterment of the community he loved. His kindly nature endeared him to thousands of friends who will deeply mourn his loss, as will countless others who throughout a span of more than half a century have been—unknowningly, perhaps, but none the less truly—the beneficiaries of his good works.

"Dona ei quietem aeternam, Domine, et lux perpetua luceat ei."

HARLOW B. KIRKPATRICK



H. B. KIRKPATRICK

IN the death of Harlow B. Kirkpatrick on December 1, 1948, the Carnegie Institute, the Carnegie Institute of Technology, and the Carnegie Library of Pittsburgh have sustained a severe loss. Mr. Kirkpatrick, in his capacity as president of the Board of Public Education of

Pittsburgh, had served ex officio as a trustee of the three Carnegie organizations since November 8, 1943. During the five-year period of his trusteeship he seldom missed attending Board meetings or the meetings of the Library Committee, of which he was a member. In these meetings he always took an active part in the discussion of matters under consideration and, because his opinions were respected by his colleagues, he contributed greatly to the reaching of decisions requiring the keen and discriminating judgment which he possessed to a marked degree.

As president of the Board of Public Education, as junior warden of the Church of the Ascension, and in many other activities Mr. Kirkpatrick was an indefatigable worker for good, and his passing will leave a yawning gap in the ranks of those citizens who serve their community well.

—A. K. O.

After All, What is Art?

The centuries-old question that has brought soul-searching and heated controversy to many men, and never troubled many others, was posed at the annual dinner given by the president of Carnegie Institute honoring the jury for the fall exhibition. One of the guests, a trustee of the Institute, included this highly personal and never-to-be-settled query in his brief remarks to the gathering, and from this starting point CARNEGIE MAGAZINE began to collect opinions.

ART is an esthetic conception or emotion expressed by creative imagination in terms of intelligible, competent, and appropriate forms. Speaking of visual and representative arts only, one may say that art is essentially transfiguration. The magic wand of imagination may barely touch the world of realities or transmute it into a dreamlike vision, but it remains, nevertheless, the core of the creative process, producing a sincere and worthwhile work of art. No closer formula could be readily given, except that one thing remains intolerable—a blend of arrogance and ignorance which parades so often as "art" in our confused days.

—ANDREY AVINOFF, painter
Director Emeritus, Carnegie Museum

Art is the medium by which all the emotions and experiences of living are recorded and transmitted. The creator (the painter, sculptor, composer, architect, author) is the recorder; the interpreter (the musician, actor, art lover) is the transmitter. The creator and interpreter combine to form the only true and altogether complete history of the complex emotional and intellectual core of the human race.

—KATHRYN BROSE, pianist

Art is creation. Every artist, every musician, every writer, even every skilled worker with creative power—creates art. I knew a carpenter with this great power and for me his work—was art. I know many painters, composers, sculptors, writers, who do not have this power and they do not represent art—they are professional men.

The result of creative power must serve mankind's need for beauty and goodness—it is art.

—VLADIMIR BAKALEINIKOFF,
conductor and violist
Musical adviser, Pittsburgh Symphony Orchestra

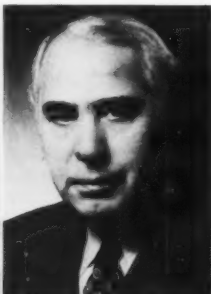
Francis Henry Taylor in his small booklet, *Babel's Tower*, says: "Art is the intimate record of the creative vision." It seems to me this is as good a definition as any, from the high-brow standpoint, with, of course, the interpretation of the word "vision" to be the sensation of any of the senses.

Art is certainly something finer than utility. Art is "good theatre" in the sense that the Thespian uses this term. Essentially, and for each of us, "Art is what I like."

—ROY A. HUNT,
Chairman, Fine Arts Committee, Carnegie Institute
President, Aluminum Company of America



ANDREY AVINOFF



V. BAKALEINIKOFF



KATHRYN BROSE



FREDERICK BURLEIGH



ROY A. HUNT



STORM JAMESON



CLAUDE JENSEN



B. KENNETH JOHNSTONE

All men are concerned with the communication of the issues of their inner being. From the endless movement of the spiritual and intellectual, they seek to choose and immobilize some fragment of innate or discovered self-truth, to render it visible to others. Only thus do they feel the bond of immortality with God and man which perpetuates the spirit and reiterates the great rhythm of truth.

Art is this fragmentary vision of truth made articulate through the labor and guidance of hand and eye. Taking root outside ourselves, it grows and blooms in the new soil of another's understanding.

Thus is established this miraculous language which speaks to man from man, renewing his contact with God, clarifying his concepts, and giving voice to his own nostalgic soul.

—JANET DE COUX, *sculptor*

Fine art is the process of creating or appreciating a work that produces esthetic satisfaction. Accordingly, a work of fine art is one that produces esthetic satisfaction. You will note that by this definition the number or kinds of persons in whom esthetic satisfaction is produced is not specified. It might be only one person, that person being the one who produced the work. On the other hand, there is no upper limit.

I have not defined what esthetic satisfaction is. Of course the dictionary might be helpful at this point; indeed it might have been helpful in the first place and saved all this discussion. But then we would have missed all the fun!

—ROBERT E. DOHERTY
President, Carnegie Institute of Technology

Art is the inspiration of its creator presented in such a manner, whether directly or through interpreters, that emotions are aroused and the mind stimulated. This inspiration is conveyed to us through the right use of form, color, rhythm, focused sharply on the original idea. If the inspiration is strong enough, the technique of presentation stimulating enough, our perceptions sensitive enough, a particular work of art for us exists.

—FREDERICK BURLEIGH
Director, The Pittsburgh Playhouse

Art is the language of emotion requiring particular skills suited to various media and ideas. The degree to which an art is "fine" depends on many relationships, but it always reflects man's most significant thoughts. In this there can be no constant, since societies and emotions are ever changing. However, the museum can educate, the critic evaluate, the public participate. If in theory it is only the best that counts, in practice it is the "doing" that matters. But each individual must discover for himself the meaning of art. Herein lies the dignity and freedom of the human spirit.

—WALTER READ HOVEY
*Head, Department of Fine Arts,
University of Pittsburgh*

Art is functional.

With the exception of nature, there are few things in our everyday life that cannot be improved upon by the application of art or design.

All man-made things become more utilitarian through the artist's vision and creation.

—VERNON LIND
Vernon Lind Studios of Advertising Art



PERCIVAL HUNT



ROBERT E. DOHERTY



WALTER READ HOVEY



JANET DE COUX

Art is—surely—one of the two ways in which man imposes himself on the universe, one of the two ways he has of being immortal. He has this instinct to create forms that will outlive him, and fix for the future—perhaps in something so apparently trivial as a description in words or a painting of an old woman's ironical smile—his attitude to life. He is the only animal which has this instinct, this passionate curiosity, and when he obeys it he becomes, for just that long, fully human.

—STORM JAMESON, novelist
Author-in-residence, Pennsylvania College for Women

Art: A gallon of emotion distilled into one drop. Use only for flavoring. For fullest appreciation, serve daily.

—B. KENNETH JOHNSTONE,
*Director, College of Fine Arts,
Carnegie Institute of Technology*

Art—I know it best in literature—is the balance of two contradictions. It expresses a uniqueness which one person, and nobody else, has; it expresses, too, what others may have. It is intensely the experience of one man, and it has much that is common in many.

The substance of art is a unity of thought and feeling. Someone has lived and later makes his experience stay alive. Of course to do this he needs technique, yet technique comes in just to hold the substance.

The experience needs to be worth going through. Egotism, caprice, twisted emotion, intense or manner isolation, will never do. The feeling and the thought are so true they get others thinking and feeling truly.

Art is not tested out on any one day. One day is pretty much a guessing time. Art is tested by the continued happiness it

keeps giving out, over a long time, to wholesome normal persons, who—this seems important because it limits the jury—are capable of feeling and understanding the experience. Happiness, wisdom, art, are not to be certified at a moment. "Time trieth truth." To catch attention by a loud shout is one thing. To hold it for years and centuries by what is honest, simple wholesome, wise, beautiful, even if given in silence, is quite another matter.

And there is, fortunately for art, the time when we just sit back and say, "I like it."

—PERCIVAL HUNT
*Former head, English Department,
University of Pittsburgh*

I confine my remarks to painting considered as one of the fine arts.

I think that painting is the skillful use of paint to portray one or more objects which appeal to the finer qualities of the observer such, for example, as imagination or the sense of beauty or the sense of symmetry or the sense of fitness.

Of course this definition does not get very far. Nothing can be adequately defined or described by words alone.

I believe that the bizarre type of some modern paintings does not qualify as within the field of painting considered as a fine art. The language of those who seek to defend them is as mystifying to me as the paintings themselves. I believe they are a passing phase which will excite the wonder of future generations.

The view I have expressed as to the extreme type of modern paintings is controverted by some—but not all—experts. Nevertheless I am content to hold this view.

—WILLIAM WATSON SMITH, attorney
Smith, Buchanan & Ingersoll

Art is the means by which a talented and creative person, who has developed his skill, records and transmits his emotions and beliefs. If his work is sincere enough it survives, regardless of press agents or critics, because it is the people who will eventually keep it alive or let it die.

—DOROTHY KANTNER
Art editor, "Pittsburgh Sun-Telegraph"

Art is the quality that adds distinction to all things connected with living. In the narrow sense, as applied to fine and applied arts, it is shown in the presence of restraint, of perfect suitability of form to function, of refinement and taste in colors and textures, and in the evident manifestation of skill in techniques.

But art has a much greater significance to me than this. It is the most desirable factor one could want in human relationships, both in the family and the larger groups of the community and nation. Walter Pach once wrote that the artist, of all people, should have all his exclamation points softened by the perpetual velvet of good manners. Certainly there is a vital connection between mutual understanding and consideration of others and the thing we call "beauty." In fact there should be art in everything we do, whether it is keeping house, selling groceries, or painting a picture. I see no possibility of a narrower interpretation.

This is what I try to teach my students—more than just skills in drawing and painting, for these are only means to the greater end of personality and character development.

—JEAN THOBURN, *water-colorist*
Art Instructor, Peabody High School

Art—in painting—is the highest level of development of visual communication of the emotional and intellectual reality which the artist perceives. Art today concerns itself to a great extent with the relationships of the space-time, physical and psychological forces as expressed through the plastic means of line, form, and color. At times, symbols and images may be used, but the work of art must always stem from reality through creative activity and never from imitation.

—SAMUEL ROSENBERG, *painter*
Associate professor of painting and design,
Carnegie Institute of Technology

Art is the transformation of perceptions into sensuously effective, communicable patterns.

—EDGAR J. KAUFMANN, *art collector*
President, Kaufmann Department Stores

Art is something which cannot be defined in a few words. One can make epigrams but not an inclusive definition. I can tell you though what art means in my daily life. It means being murdered each afternoon in our P. C. W. production of *Mourning Becomes Electra*. It means designing stage sets, practising the piano, remodeling our kitchen, getting ready for the winter Associated Artists exhibit, giving gallery talks at the Carnegie Institute—and through it all teaching school. It means continuous creative activity so strenuous and engrossing that I do not have the time I would like for contemplation and definition-making. But if I were given more time, perhaps I would just paint more pictures. Who knows?

—CHARLES LE CLAIR, *painter*
Head, Department of Art,
Pennsylvania College for Women



DOROTHY KANTNER



VERNON LIND



CHARLES LE CLAIR



EDGAR J. KAUFMANN



THOMAS PATTERSON



SAMUEL ROSENBERG



CHARLES ROSENBLOOM



WM. WATSON SMITH

It has always been true that each age produces its own standard of art. Within one age the individual's standard or taste may change, sometimes radically. One generation is apt to look down its nose at the art production of another generation.

The time is not so distant when the music of Wagner and Brahms was considered too heavy and too obtuse for comprehension, and Cesar Franck's Symphony was received with active hostility. Debussy was thought to be too modern. But today their music is understood and loved. The same changes have taken place in the history of architecture. When the Renaissance architects began their work in their break from the Gothic, the people were ready to stone them. Yet today many of us in this age look askance at modern architecture. Most of us can recall our scorn of Victorian art, but today Victorian art has found many adherents.

Having said all this, we find ourselves far from a single definition of art. We know that, like life, art is a changing, fluid thing, and that whatever form it

takes—classical, romantic, impressionistic, or modern—we must by experience and knowledge select the good from the bad. That sometimes is difficult. Time, therefore, is often the final judge of whether a work of art has the enduring quality and universality to be preserved and cherished.

—CHARLES J. ROSENBLOOM, *art collector*
President, Rosenbloom Finance Corporation

The first caveman-craftsman who experienced a peculiar pleasure in grinding and shaping his stone ax found that not only was its usefulness not lessened, but also that in a trade it could command a larger piece of bear meat than the one of rougher make.

Art, to the handcraftsman, means the proper choice of materials for his purpose; then to create from them an article that fulfills its utilitarian requirements; and, by the use of good proportion, originality of design, and thorough workmanship, to bring about a result that is intended to be pleasing to the beholder.

—THOMAS W. PATTERSON
Member, Bookworkers Guild, A.I.G.A.



T. CARL WHITMER



JEAN THOBURN



CHARLES M. STOTZ

Art is the ability of one person to transmit to the mind of another person through some medium of the senses a spiritual or emotional impulse conceived in beauty and unique with the creator.

—CHARLES M. STOTZ, *architect*

Great art is the richest possible distillation of the spirit. It is expressed by movement of symbols, emanating from colors, planes, surfaces, angles, curves, words, tones, materials.

Each symbol is a condensation of basic ideas and emotions, the integrated results being some structure in its simplest build, consistent with and adequate to the power involved in completely synchronised thought and feeling. Time will have little effect upon such an art product. In other words, it never becomes dated!

Art is man's deeply expressed conception of spiritual values, and attains per-

fect movement and power when it most nearly approaches the purity of music.

—T. CARL WHITMER, *composer-in-residence*
Pennsylvania College for Women

Art is man's attempt to interpret the truth and beauty of life and nature in some medium which will provide esthetic enjoyment for all mankind. Through the use of appropriate media such as wood, stone, pigment, or other materials, and the skilled co-ordination of the hand and mind, the artist creates objects which, if they are great art, will live through the ages.

All such work must conform to certain fundamental laws which include beautiful design and proper spacial relationships. To these must be added inspiration or the creative power of God working through man.

—CLAUDE JENSEN, *metal craftsman*
Chief electrical engineer, Copperweld Steel Co.
President, Associated Artists of Pittsburgh

GEOLOGY IN PITTSBURGH

(Continued from page 156)

men and women into geologic work.

Public interest in geology among youngsters and adults outside University circles has been aroused chiefly through the efforts of the Carnegie Museum and the publications of the State Geological Surveys.

In 1926 the first popular account of the geology of Pittsburgh was published by Carnegie Museum, titled *Geology of Pittsburgh and its Environs*. In 1929 the State Geological Survey published a more complete and technical report, *The Geology of the Pittsburgh Quadrangle*. In 1939 the same Survey published a guide to the geology seen along the highways near Pittsburgh and titled *Guide Book to the Geology about Pittsburgh*.

Up to twenty years ago, geologists in Pittsburgh could almost be counted on one's fingers. Since that time, however, the oil and coal interests, those interested in iron ore and other ores, those interested in underground water, and governmental agencies interested in dam construction have drawn more and more professional geologists to Pittsburgh. The United States Geological Survey, the United States Bureau of Mines, and the Pennsylvania State Geological Survey all now have resident geologists in Pittsburgh.

The total number of geologists here now is probably two hundred. This increase in the number of geologists in residence led to the organization in 1945 of the Pittsburgh Geological Society. Most of the Pittsburgh geologists and many others from places twenty-five to one hundred miles away are now members of this very active Society. They have done an excellent service in co-ordinating geological effort, bringing eminent geologists to Pittsburgh as lecturers, and in acting as host for great national conventions such as that of the Geological Society of America and the Association of Petroleum Geologists.

Geology in Pittsburgh has truly come a long way since 1750. The coal in the cliffs now looks down on a great city for which it and its underground relations, oil and gas, are largely responsible.

With the Universities, the Carnegie Museum, the Bureau of Mines, an active State Geological Survey under State Geologist S. M. Cathcart, and the two hundred professional geologists working on research and development in such active corporations as the Gulf Oil Corporation, the Gulf Research and Development Company, the Peoples Gas Company, and others, Pittsburgh has indeed become one of the most important centers of geologic thought in the United States.

6800 feet down

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THE PLAY'S THE THING

Tech Little Theatre production of "The Linden Tree" reviewed

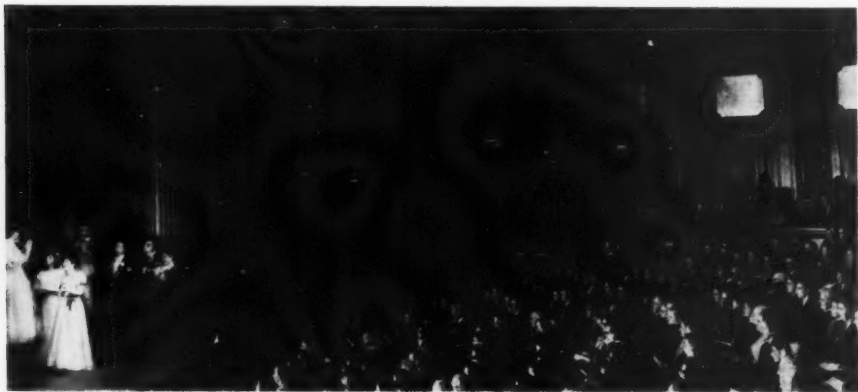
BY AUSTIN WRIGHT

J. B. PRIESTLEY is a favorite with the department of drama at Carnegie Tech. Five of his plays have been performed within a decade, and two of the productions—*Time and the Conways*, in 1938 and *Dangerous Corner*, in 1942—stand out in my memory as among the most successful efforts of the department during that period. *The Linden Tree*, with which the 1948-49 season was inaugurated, is a typically warm, thoughtful Priestly work. A distinguished success in London all last year, it closed in New York after only seven performances; and the reasons for this disparate record are not far to seek. A study of postwar Laborite England, the work probes into the problems which trouble that harassed land and calls for a renewal of the old virtues of courage, unselfishness, and faith which alone can preserve national integrity: Britons were bound to find it timely, penetrating, and stimulating. On the other hand, it is talky, sometimes confused and sometimes dull, and obviously not Broadway fare.

The play concerns the family of a professor of history in the provincial university of Burmanley. The professor—that "gnarled old trunk of the Linden tree," as his son jocularly calls him—has reached the age of sixty-five, and the maturing of

an endowment life insurance policy makes it possible for him to retire with reasonable comfort. This his wife is anxious for him to do, and she is actively supported in her stand by Rex Linden, the worldly, cynical, well-to-do son, and by one of the three Linden daughters, Marion, who has adopted the Catholic faith of her French husband and lives in state in a chateau which is a sort of feudal island in the troubled modern world. Another daughter, Jean, is a physician in a London hospital, and the remaining child, Dinah, is an eighteen-year-old living at home and attending the university. Dr. Jean, herself insecure and unhappy, does not wish to join in the family plot to persuade the professor to retire, while young Dinah is interested only in her father's happiness and rushes to his defense whenever she sees it threatened.

Mrs. Linden's position is clear and understandable: she has always loathed the dismal city of Burmanley and the depressing atmosphere of its second-rate university, and now that after thirty-seven years the way is open to a more gracious and liberal life she considers her husband's refusal to retire merely a display of obstinacy. Professor Linden's attitude stems from two sources: he has the elderly



A TECH LITTLE THEATRE AUDIENCE ENJOYING A RECENT STUDENT PRODUCTION

person's natural reluctance to being shelved, and further he has come to feel that retirement at this time would constitute a yielding to that defeatism and world-weariness and renunciation of effort which he finds so prevalent among the English people and even in his own family. Therefore he steels himself against his wife's pleas and the well-intentioned but irritating arguments of Rex and Marion, while the fact that the new vice-chancellor of the university, a high-pressure educationalist, finds him in the way and is eager to ease him out makes him all the more determined to hold his position.

The plot of *The Linden Tree*, then, is little more than the story of the professor's decision to stay at Burmanley in the face of an official action which places him on an almost insulting part-time basis with a reduced salary, and in face of his wife's departure to stay with Rex in his comfortable London flat and his pleasant manor house. But woven into the play are various threads of thought and feeling which give it wider significance: in one category, vigorous debate on the future of England and the obligations of Englishmen, on the respective merits of the new faith in science and the old faith in religion, on the replacing of the ancient humility of the working class by a new independence which Marion finds revolting and Professor Linden applauds; and in another category, the nostalgia felt for the peaceful, secure years before 1914 by those old enough to remember them, the more general regret for vanished days experienced by all elderly people, the melancholy which creeps into the heart of a man who realizes as the end approaches how little his going

will mean, how soon his place will be filled.

My opinion of the play is mixed. Some of the characters are admirably drawn and win interest and sympathy: Professor Linden notably, but also Mrs. Linden, the disillusioned Rex, and Dinah. But Jean and Marion are to my mind artificial and lacking in appeal, and the two students, Edith Westmore and Bernard Fawcett, wear out their welcome before the final curtain; as for Mrs. Cotton, I can only say that eccentric Cockney charwomen seem funnier to Mr. Priestley than they do to me. One of the best features of the drama is its presentation of family life, something that Mr. Priestley always handles well.

Whatever one's opinion of the play, the production given it by the department of drama deserves the highest praise. Talbot Pearson, who directed, kept the action moving in a manner that somehow concealed the static quality of many a scene, and he got the very most out of both the nostalgic and the comic elements. Mr. Priestley has an enviable gift of language, particularly in the portrayal of mood, and the director and players gave rich expression to the emotions skillfully evoked by the dramatist. The shabby but warm and homey study of Professor Linden was brilliantly conceived by George Corrin, who designed the setting; the lighting effects as the hour shifted from afternoon to night were realistic and in keeping with the mood of the play; and the off-stage music was a masterpiece of illusion. The whole production was a high type of intellectual entertainment.

The character of Professor Linden is one of the most engaging ever created by Mr. Priestley. The professor is a living person from the very first, and he is received by the playgoer with growing understanding and sympathy throughout the evening. His story has particular appeal for an academic audience, and the young men who portrayed him were subjected at each performance to the scrutiny of a scattering of critical professors and those professors' severest critics; the fact that they met this challenge so successfully is proof of acting ability and probably of shrewd observation. Faculty playgoers, by the way, were grateful to the actors—and the director—for not making the professor a doddering ancient!



AUSTIN WRIGHT

For one who enjoys the theatre, it is a pleasant task to review the Little Theatre productions at Carnegie Tech, according to Austin Wright, who has been writing these reviews for *CARNEGIE MAGAZINE* since 1942. A graduate of Haverford College, Dr. Wright took his master's and doctor's degrees from Harvard, and came to Tech in 1927. He became professor and head of the English department two years ago.

THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING



STARLINGS. By WILFRID S. BRONSON. New York: Harcourt, Brace and Company. 1948. 79 p., illustrated by the author. \$2.00.

RABBITS. By HERBERT S. ZIM. New York: William Morrow and Company. 1948. 64 p., illustrated by Joy Buba. \$2.00.

MONTE. By GEORGE CORY FRANKLIN. Boston: Houghton Mifflin Company. 1948. 110 p., illustrated by Loretta & Prentice Phillips. \$2.00.

ANIMAL SOUNDS. By GEORGE F. MASON. New York: William Morrow and Company. 1948. 96 p., \$2.00.
(All available in the Boys and Girls Department, Carnegie Library).

I FREQUENTLY lug a bulging satchel, euphemistically called a briefcase, laden with books. At least once each swiftly passing month it contains a book or so for review in the *CARNEGIE MAGAZINE*, which has deadlines much too close together. Occasionally the carryall is stuffed with sedative tomes, too infrequently with tonic detective stories, but week-by-week with children's books. My children are not wholly to blame for this latter condition, even though their reading appetites are enormous. I am unashamedly guilty of reading juvenile titles for my own edification. Many modern children's books are so well written and so admirably illustrated that they constitute the finest brief introductions to subjects of which I am wholly ignorant. No university education can possibly encompass all the subjects that excite one's curiosity, and children's books are simply-presented digests which permit rapid sampling of many branches of knowledge prior to concentration upon a few. If your professional education left little time for study of southwestern history, don't skip Holling Clancy Holling's *Tree in the Trail* in your haste to read Stanley Vestal's *The Old Santa Fe Trail*. If your interest in animals is greater than your familiarity with them, some of the following, which I have selected as representative of the 1948 crop of animal stories for children, will merit reading before you drop them in Christmas stockings.

STARLINGS ARE AMERICANS TOO

The multitudes of starlings that inhabit most of the United States today are the

descendants of a small number released in Central Park, New York City, in 1890. Like our own ancestors, the starlings found America a land of opportunity, for many native birds had been exterminated or sadly reduced in numbers by market hunters, game hogs, and plume collectors. Insect pests had multiplied exceedingly, and seed-bearing weeds abounded. The starlings—dapper, sociable, and musically inclined—found that there was a place for them and prospered accordingly. They have experienced housing difficulties and they have often been discriminated against as foreigners by bird-lovers whose ancestors arrived on earlier boats, but they have turned their feathered cheeks and labored mightily to rid our lawns of Japanese beetle larvae, our gardens of pests and weeds. Many of us in cities have been closely associated—sometimes too closely—with starlings for years, but we have been too scornful of them to learn the interesting facts that Mr. Bronson has packed into his sympathetic portrayal. In addition to detailing the starling's life in entertaining prose and effective drawings, he also explains clearly in word and sketch how birds fly, their structural resemblance to airplanes, how eggs are produced, developed and hatch, and the safety lock that prevents perching birds from falling off their perches when they fall asleep. *Starlings* contains such a wealth of birdlore in its seventy-five-odd pages and reflects such an unbiased knowledge of the starling's role in its new homeland that I think it should be required reading for Audubon Society members as well as a high priority title for children curious about nature.

HASENPFEFFER ON THE HOOF

One of the thrills of childhood and trials of urban parenthood is having a bunny in the family. This experience will be more meaningful to the child, less painful to the rabbit, and less harassing to the parents if Zim's *Rabbits* is read ahead of time. This book does not tell "all about rabbits" as the publisher unwisely claims, but it does include many essential facts about wild and domesticated rabbits—where they live, what they eat, and how they should be cared for. It explains one basic difference between rabbits and hares; rabbits are born bare, hares with hair, but so few people witness the nativity that a horrible confusion of terms now prevails. For example, the Belgian hare is truly a rabbit whereas the jack rabbit is a real hare.

It is hard to be neutral about rabbits. To children they are appealing, cuddly creatures. To zoo men they are ever-present reminders of failure, for the native cottontail that hops outside zoo buildings stubbornly refuses to rear a family in the most cleverly designed quarters within. Hunters never admit that there are enough rabbits, and gardeners are equally convinced that there are far too many. These conflicting viewpoints Mr. Zim wisely refrains from mentioning, for they are adult concerns that need not trouble his youthful readers. Joy Buba's drawings add variety and interest to the book. Mr. Zim falls into the commonplace error of using the word animal as synonymous with mammal.

A GRIZZLY HERO

In my childhood I was moved to tears by Ernest Thompson Seton's *Monarch, The*



M. GRAHAM NETTING

M. Graham Netting might entitle his article this month, "The Parent's Bookshelf." He writes this time in a dual role as scientist—the Museum curator of herpetology and assistant professor of geography at University of Pittsburgh—and as parent of "Tony," a twelve-year-old ornithologist, and Jane, who is nine. His suggestion for holiday gifts for young relatives and friends will be welcomed.

Big Bear, for Monarch, after a lifetime of lusty freedom ended in a zoo cage. In the intervening years wildlife refuges have been widely established and even children's fiction has benefited thereby. George Cory Franklin's *Monte*, another appealing story of a grizzly, opens with the cub Monte sitting in a rocking chair putting on his master's slippers. When the long arm of Hollywood reached into the Five Rivers area of Colorado and threatened Monte with unsought movie stardom, his devoted captors released him in the grizzly country of the Upper Vallecito. Monte's experiences from then on—his narrow escapes from hunters, his battles with a mountain lion, his life with Tippy who bore his cubs, and his eventual removal of his family to the safety of the refuge—are told well by an able writer and an understanding naturalist.

The illustrations by Loretta and Prentice Phillips are good, although Mowbry, Monte's pursuer, wears constantly a fringed buckskin outfit of Daniel Boone's era. There is an interesting glossary of the forty-one words used in the text which are not in the standard fifth-grade vocabulary.

NATURE IS NOISY

There are many allusions in popular writing to the noise of cities and the quiet of the open spaces. Certainly cities are noisy, but the open spaces are far from silent. In a snow-blanketed northern woodland, animal sounds may be muted, but for the greater part of the year there is a fascinating variety of sounds. Virgin tropical rain forests sometimes have a cathedral-like stillness, but even this is broken by the howling of monkeys at sunrise and other times, by the sociable "swearing" of flocks of parrots passing overhead, and by many other less raucous sounds.

George F. Mason's *Animal Sounds* is a brief but fascinating summary of animal songs and noises. Do you know, for example, that the tiny wren, unaided by throat sprays or cough drops, can sing "as many as six thousand times a day over a period of two to three months"? The whippoorwill can repeat its ringing name over one thousand times without stopping. Mason, who happens to be a staff member of our big-sister institution, the American Museum of Natural History, illustrates the

mechanics of sound production in such different creatures as the cricket, katydid, and spring peeper. He points out, furthermore, the difficulties of describing animal sounds in words and some of the unsafe generalizations often repeated by those unfamiliar with the animal musicians. The screech owl never screeches, many owls do not hoot, and Richardson's owl actually makes a noise that sounds like dripping water. These are but a few of the interesting facts which children and adults may learn from this book.

BABES IN THE WOODS

MINIATURE dolls created by Mildred D. Davis, of Indianapolis, to represent storybook characters are on display this month in the Boys and Girls Room of the Library.

Included among the tiny figures, some only one and a half inches high, are characters from the poems of James Whitcomb Riley, whom Mrs. Davis knew as a girl. Kipling's Vampire is worked out realistically in chicken bones with a bouquet of flowers for face.

A designer and costumer, Mrs. Davis



began making the dolls one time while convalescing, and they were immediately adopted with delight by her small son and the neighborhood children.

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JUST DESSERT—William M. Harnett, American, 1848/51-92—The Art Institute of Chicago

FAMILIAR FOODS IN FAMOUS PAINTINGS

LIKE the mince meat pies and portly puddings of childhood, these holiday sweets have the heightened quality of remembered feasts, grown more delectable with time. The crystalline grapes, the plump jar with its trove of candied ginger, the box of figs, cocoanut and tankards are painted with such meticulous detail, such subtlety of form and exquisite surfaces as to seem super-real.

► By an optical illusion, stemming from the peep show, the objects on this table seem to come toward us rather than recede into the background. This is achieved by painting, with exaggerated clarity, objects arranged either against an immediate backdrop or in tiers parallel to the picture plane.

► At such *trompe l'oeil* (deceiving the eye) tricks Harnett was surpassing clever. But his work is more than that. The beauty of

abstract form which his groupings create, their inner strength and brooding tone, give these foods a symbolic significance, like dream delights of long ago.

► After fifty years of obscurity the charming still lifes of William Harnett, 1848/51-92, have been discovered and restored to their rightful place in our greatest collections. The paintings of this Irish-born American artist have an affinity for seventeenth century still lifes, but so original was Harnett's interpretation that today's critics find his work a precursor of modern surrealism and montage.

► For today's important meals there is a Fig Pudding by Heinz as festive as the good things pictured here. And Heinz fruity flavored Mince Meat is a dish to spice your memory with a potpourri of pleasure.

—Heinz School Service Library

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